

The Procrustean Bed: A History of the Arrangement of the Al Purdy Fonds¹



JEREMY M. HEIL

RÉSUMÉ En 1969, l'Université Queen's à Kingston, en Ontario, fit l'achat d'un premier ensemble de documents d'Al Purdy, l'une des figures littéraires canadiennes les plus importantes du vingtième siècle. Au cours des cinq décennies et onze versements qui ont suivi, un nombre d'archivistes ont laissé leur marque sur l'organisation de ces documents. Le résultat de cette influence variée sur le classement de ce fonds d'archives est une suite dispersée de séries incompatibles. Cette étude de cas examine les facteurs qui ont influencé l'application pratique des théories sur le classement dans une institution, les archives de l'Université Queen's, à partir de la perspective d'un archiviste qui doit naviguer à travers les différents contextes de classement au cours de l'histoire de l'acquisition de ce fonds d'archives. À partir des entrevues avec le donateur et avec d'anciens archivistes qui ont organisé des versements spécifiques au fonds Al Purdy, et aussi à partir d'une recherche sur les pratiques institutionnelles et la formation des archivistes de l'Université Queen's, cet article examine le milieu dans lequel les séries et sous-séries d'un fonds d'archives se sont étendues et ont été modifiées. Cet article examine aussi comment des traditions de classement sont créées et perpétuées avec le temps, et comment la poursuite peu judicieuse de « l'ordre d'origine » pour un fonds peut perpétuer des constructions hypothétiques erronées.

ABSTRACT In 1969, Queen's University in Kingston, Ontario, purchased the first set of papers from Al Purdy, one of Canada's foremost literary figures of the twentieth century. Over five decades and eleven accruals, a number of archivists have left their signature on the organization of these papers. This varied influence on the arrangement of the fonds has resulted in a scattered sequence of incompatible series. This case study examines the factors that influenced the practical application of arrangement theories in one institution, Queen's University Archives, from the perspective of an archivist having to navigate different contexts of arrangement

1 This article originated from a case study titled "Bound by the Past: A Case Study on the History of Arrangement of the Al Purdy Fonds," which was presented at the ACA Institute on Personal Archives (October 2010).

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throughout the acquisition history of the fonds. Through interviews with the donor and with former archivists, who had arranged specific accruals to the Al Purdy Fonds, as well as through research into the institutional practices and training of Queen's University archivists, the article examines the milieu in which series and sub-series expanded and were altered within one fonds. The article also examines how traditions of arrangement are created and propagated over time, and how the misguided pursuit of "original order" over an entire fonds can perpetuate false constructs.

*the letters I've written
huge masses of myself poured

into correspondence
the times of Purdy when I was
broke sick happy depressed
in fact everything
And I learned to be careful
in letters
about conceit because
because ego makes me damn sick
and I don't want that kind in myself
inoperable by any surgeon
like some black notch cut in the spirit
to trip the feet I use
to walk the world and back
to myself
And I learned to be careless in letters
...*

An excerpt from "Letters of Marque" by Al Purdy²

Introduction

In my early years as a practising archivist, I was invited to join my new supervisor, then university archivist Don Richan, on a road trip from Kingston to Ameliasburgh, Ontario, to gather the records of renowned poet Al Purdy, the ninth such accrual to his fonds. My introduction to the man and his extensive works took place on a mild autumn day on Roblin Lake, carting half a dozen boxes across the lawn from Purdy's studio to the van. My memory fails me

2 A.W. Purdy, "Letters of Marque," in *Love in a Burning Building* (Toronto: McClelland & Stewart, 1970), 78.

about the exact details of first seeing Purdy's famous A-frame cottage – I only vaguely recollect Don directing my attention to the legendary outhouse, and I am sure I nodded and smiled, not fully understanding its true significance as a part of the Purdy legend – I really do wish I had paid more attention to my surroundings and less to the boxes. My time with the boxes would come soon enough.



Figure 1. Al Purdy. Credit: Queen's University Archives, Al Purdy Fonds, 5093.1-4-22, "At Cottage," 1996.

I was not a Purdy neophyte. Some of his poems had crossed my path in high school, as I am sure was true for many other Canadian students. I had been able to gather an impression of him from innumerable conversations with others over the years, but the experience of meeting him was, unfortunately, a lost opportunity. He had passed away two years earlier, and I was just the next archivist in a long line to add my name to the finding aids of the Al Purdy Fonds. I never had the privilege of working with him on his archives.

As I opened each box to view the assortment of envelopes, scattered loose sheets, and bound packages, I felt I needed to rely on the expertise of

my predecessors. Surely they were the vital link to finding an arrangement that reflected how Purdy really kept his papers. I was not sure if what I was seeing in the boxes was simply a hasty gathering of odds and ends around the cottage or a meticulous representation of Purdy's filing system, whatever it may have been. Many archivists may not immediately recognize order, but they certainly know chaos when they see it. But the carefully prepared finding aids from decades past only added to my confusion. Series and sub-series were inconsistently applied over time. New, more complex series rose out of the ashes of older groupings. Little of what I saw in the boxes matched the arrangement of earlier accruals in any easily discernable way, but it could be made to fit.³ My decision, then, was to use a hybrid of the past arrangements, including the most complex of the arrangement structures as a guide, with the naive belief that I would eventually be able to correct the series discrepancies in past accruals, and that the most recent readings of the fonds' arrangement must be the correct one.

It was only a short time later that I realized my folly. Instead of trusting my first instincts, I tried to shoehorn records into a system that was badly in need of repair. I was perpetuating the false construct of an "original order" as read by archivists with backgrounds different from my own, operating within a foreign milieu. We were divided by time, and my archival practice was not theirs; their reading of original order was not mine. This is a key problem I have identified in arranging records that have been acquired over many decades and through many accruals. Throughout this article, I will examine the factors involved in arranging the records of Al Purdy over ten accruals from 1969 to 2009, considering the original accession documentation and

3 Cornell University Library, Division of Rare and Manuscript Collections, "Draft of Preliminary Finding Guide, Papers of John Nolen, Sr., 1869–1937," #2903, Shirley Spragge to Mr. Finch, memorandum, 30 July 1971, i, http://rnc.library.cornell.edu/EAD/pdf_guides/RMM02903.pdf, accessed 3 March 2013. While working at Cornell University Archives, former Queen's University archivist Shirley Spragge processed the papers of John Nolen. In her notes for arrangement, she mentions that "(i)t seemed impossible to reduce this diversity to a single common factor. Therefore I am suggesting a listing based on the alphabetical arrangement of folder tab heading with information on box (and collection) location, inclusive dates, number of file folders (and related material) under the folder heading and with a final column for geographical location if possible or other relevant information. Any system is like the bed of mythology for which the occupants had to be stretched or chopped off to fit" (p. i). The "bed of mythology" to which Spragge refers belonged to the son of Poseidon, Procrustes, who "had an iron bed ... on which he compelled his victims to lie. Here, if a victim was shorter than the bed, he stretched him by hammering or racking the body to fit. Alternatively, if the victim was longer than the bed, he cut off the legs to make the body fit the bed's length" (*Encyclopædia Britannica Online*, s. v. "Procrustes," accessed 1 April 2013, <http://www.britannica.com/EBchecked/topic/477822/Procrustes>). Spragge's analogy is particularly apt beyond her specific dilemma with the Nolen papers, and could easily be extended to many of the problems faced in arrangement.

archival record of Queen's University Archives and Libraries. My research has also relied on interviews with Purdy's wife, Eurithe, as well as with former archivists, all of whom had worked on earlier donations.⁴

The Al Purdy Fonds

In 1969, Al Purdy approached Queen's University English professor Doug Spettigue, requesting his assistance to find a permanent home for his papers. Purdy had been long established as one of Canada's pre-eminent literary figures, his career to date having stretched from his first published book of poetry, *The Enchanted Echo* (1944), to widespread acclaim for his Governor General Award-winning collection *Cariboo Horses* (1965). Journeying beyond his poetry, Purdy also wandered the Canadian literary landscape as an editor, playwright, screenwriter, and journalist. He knew his boxes of manuscripts, letters, and publications belonged somewhere safer than his cottage, as many of his compatriots were finding cozy, dry homes for their own works.⁵ An earlier sale of his papers unfortunately left a less than favourable impression on Purdy, and he sought to enter into an agreement that better addressed his own concerns.⁶

- 4 Throughout the month of March 2013, I was able to record interviews with Al Purdy's wife and business manager, Eurithe Purdy, as well as with three of the five former archivists who had worked on the various accruals to the Al Purdy Fonds over the past thirty years: George Henderson (1981 accrual), Brian Hubner (1995 and 1996), and Stewart Renfrew (1998 and 1999). The earlier accruals had been arranged and processed by Special Collections Technician Evelyn Fudge (1969) and by Dr. Shirley Spragge (1981 and 1987).
- 5 Brian Hubner, interview by author, 4 March 2013. Hubner recalls, "I even remember there might have been some items that maybe had some water damage or something. I think that probably parts of it had been sitting around his house for a while or something." Queen's University Archives (hereafter cited as QUA), Al Purdy accession files, Al Purdy to Dr. Shirley Spragge, 1 February 1994. In this letter to Shirley Spragge, Purdy further alludes to how he would maintain records between two residences, the cottage remaining unheated and unused in the winter months: "And yes, the papers are still in the East. I'd prefer to wait for better weather before their exhumation." Eurithe also confirmed this in the interview: "We first went out there [to British Columbia] in 1986. But I think all the papers at that time were kept here" (Eurithe Purdy, interview by author, 11 March 2013).
- 6 QUA, Al Purdy accession files, Al Purdy to Doug Spettigue, 25 June 1969. In this letter, Purdy writes, "Re my literary papers and correspondence being committed to Univ. of Sask.: since they had taken earlier material I had an arrangement with them that they should be given first opportunity at later material. However, for certain reasons I won't go into here, I no longer consider that this 'arrangement' holds good, in fact had intended to negotiate elsewhere." This may not have been the fault of any one individual or institution, since throughout the 1960s Purdy tested the waters by selling small amounts of his material to an additional three university libraries: University of British Columbia, Lakehead University, and the University of Toronto. The Purdy accession files also indicate that he continued to seek new buyers after finding a home for his records at Queen's, just in case money should dry up there.

Purdy continued to correspond with Spettigue as he prepared the first transfer of his material to Queen's University. In a letter dated September 1969, Purdy wrote:

The papers themselves are contained in seven cardboard cartons, each approximately the size of a liquor case. As mentioned on the phone, there are anywhere from 3 to 5 hundred letters in addition to the listing sent you herewith. I'm just too damn sick of listing stuff to keep on. The pink pages of letter-listings are misnumbered, and there are twenty, not nineteen. These letters are in reverse order to the listing in one box.⁷

The pink pages and a twenty-two page list that appear in the Queen's Archives' accession files gave staff a fair indication of how Purdy had organized his material: boxes stuffed with correspondence; holograph manuscripts and typescripts of poems, stapled together; prose, reviews, and radio scripts; and a handful of "personal" items. Purdy even provided general headings or descriptions of the contents of each box, listed as "Letters," "Work Sheets of Poems and Reviews," "The New Romans," "Books and magazines by Purdy or containing work by him," "Purdy manuscripts and papers," and "Dramatic material by Purdy, C.B.C. plays, both produced and not."⁸ Unfortunately, none of these headings appear to have influenced the arrangement of the first accrual in any real sense.

During the course of my interview with Eurithe Purdy, Al's wife of nearly sixty years, she was able to reveal a great deal about his working life and organization. In Eurithe's words, Purdy's filing system was, very simply, "cardboard boxes":

When he was working on poems ... he would have multiple pages of worksheets, and then a typed version. He would staple those all together, and they would go into a cardboard box. If, later on, there was another version of the poem, very often that bunch of papers would be pulled up and a newer version added to it. Letters, and there were many, many letters back in those days ... I think he separated the poems from the letters. So there would probably be two boxes of things going. There was never any kind of an inventory kept. The boxes just piled up, until ... the first lot that you got in 1969. And we worked on those together, typing up lists. There was a very comprehensive list you got in that set. With the letters, I think I read off the name of the correspondent and Al typed – he didn't date them – it was just a long page of letters just with the names of the people who wrote him.⁹

7 QUA, Al Purdy accession files, Al Purdy to Prof. D.O. Spettigue, 28 September 1969.

8 QUA, Al Purdy accession files, box list by Al Purdy, 1969. See Appendix A for the headings and details of each accrual according to the box lists created by Al Purdy for Queen's Archives.

9 Purdy, interview; QUA, Al Purdy accession files, Al Purdy to Dr. Shirley Spragge, 22 January 1993. Eurithe Purdy's description is reinforced by a letter to Dr. Shirley Spragge, in which Al Purdy provides a good description of what he would like to send to the Archives:

Al and Eurithe worked together preparing listings for nearly each of the accruals to his fonds. Extensive file lists typed on used scraps of paper fill the accession files, and the information contained therein can illuminate Purdy's organization. According to Eurithe:

...a great deal of the organization of the papers I am responsible for. When we were working on the first set, and all of the correspondence went in, I think Al did all of the typing on that, and that was a lot of letters. But most of the other stuff I did. I did ... the sorting and the typing and the collating.¹⁰

While many of the sheets are accompanied by general headings, no standard titles were used. Still, the headings could have provided a basis for arrangement decisions.

Purdy identified anywhere from four to seventeen groupings in each of the first four accruals, with no box listings supplied for the last three accruals from 1996 to 1999. Eurithe's recollection of the groupings they created, though, indicate that anything more than broad categories of records (letters, manuscripts, poetry) would have been beyond their own organization.¹¹ Nonetheless, analyzing the arrangement for each of the accruals when compared alongside Purdy's box listings shows how archivists were able to incorporate elements of the original groupings, with some following more closely than others.

Archivist Shirley Spragge was known to consider the broader concepts of original order perhaps more than anyone else on staff at the time. Examining the difference between her final arrangement of the 1987 accrual versus Purdy's box listing indicates a reasonable approximation of the creator's own order.¹² Brian Hubner, following closely in Spragge's tradition and having examined the finding aids she produced, was also able to reflect the variety of groupings Purdy had identified, albeit in a more complex fashion.¹³

"The boxes I mentioned are mostly whiskey boxes, not from my drinking I hasten to assure you. One picks them up free at the Belleville liquor store. A few are a little larger than the general run. I'd estimate that each holds, what - ? But you should be able to estimate from the size of the boxes.

"And what do they hold? Work sheets, several thousand letters (there must be!), books I've written and the correspondence therefrom. Galleys of books, various manuscripts that lead to the end 'product' - but you must know what all this stuff is!!! That's your job, or position and situation. What these papers amount to is everything to do with my own writing. And there's lots of them."

10 Purdy, interview. Although the arrangement could be considered Eurithe's, it was obviously sanctioned by her husband and reflected how he originally boxed the material while working.

11 Ibid.

12 See the listings in Appendix A for Accession #1987-087 in both "Box Lists Created by Al Purdy and Queen's University Archives Series" and "Sub-series Listings for the Al Purdy Fonds" for this comparison.

13 Arrangement notes in the Purdy finding aids demonstrate the influence of arrangement. The 1995 accrual reads: "The Al Purdy Fonds, Accrual 95.1, has been arranged in twelve series

As was the case for Hubner, the Al Purdy Fonds was perhaps the first set of literary manuscripts I had ever processed. I had neither the hindsight of a detailed study of Hubner's arrangement nor the guidance of file listings created by Purdy, so I had to rely exclusively on my own observations and the accession files.¹⁴ I had to consider whether the order of the records truly reflected Hubner's previous arrangements, or if they were something altogether different.¹⁵ With that in mind, I opted to use the series identified by Spragge and Hubner, being the most closely related to Purdy's previous box listings. Since the records had been boxed toward the end of Purdy's life, I figured they had not been far removed from his work.

My reading of the final accrual, however, did not match any of the series and sub-series of previous donations, outside of a more generic set of categories: correspondence, with three boxes of envelopes containing letters from a who's who of Canadian literature; manuscripts, containing a small assortment of poetry and prose; photographs, comprising photo albums, loose images, and publicity photos stored in three boxes; clippings, from bundles of journal articles and related material; and Eurithe's files, containing all of the material she had assembled, including manuscripts from posthumously completed projects.¹⁶ By 2011, I felt I could not rearrange the reasonably visible organization of this last batch of records. Based on their posthumous use, which included the compilation of a book of Purdy's correspondence, as well as on further contents collected and created since 2000, the arrangement bore the hallmarks of custodial intervention.¹⁷

based on the structure which was used in the Al Purdy Papers Additions 1987" (QUA, finding aid for Al Purdy Fonds, A. Arch 5147, Accrual 1995.1, 1995, 8). Similarly, the arrangement of the 1996 accrual is based on Accrual 95.1 (QUA, finding aid for Al Purdy Fonds, Accrual 1996.1, A. Arch 5147.1, 7).

- 14 Purdy, interview. Eurithe was well aware of this: "I think when I sent those last envelopes, I didn't annotate anything. I just said, well, I got lazy. And I just didn't feel like doing it. I know the earlier stuff was quite well indexed, so it wouldn't have been hard for you to work with it."
- 15 Ibid. Eurithe mentioned that she made no effort to sort through materials that had been left behind by Al for the 2002 accrual.
- 16 Ibid. I asked Eurithe to confirm whether the editor of "Yours, Al," Sam Solecki, had access to the envelopes of correspondence. She responded, "[A]nything Sam needed, I was quite willing to let him have."
- 17 Jennifer Meehan, "Rethinking Original Order and Personal Records," *Archivaria* 70, no. 1 (Fall 2010): 32. Meehan identifies how, by treating personal records like organizational records, we can miss many important cues, such as "the ways in which records are created, used, and maintained initially and over time by the creator (personal recordkeeping); the ways in which records are used, maintained, and transmitted by subsequent custodians (custodial history); and the ways in which records are treated once in archival custody, even before being formally processed (archival intervention)."

Arrangement Practices at Queen's University Archives

The history of the acquisition of the Purdy papers follows an interesting evolution of practices at both Queen's University Archives (QUA) and Queen's University Library (QUL). I will trace this evolution through an examination of the records of each office, the Purdy accession files, and historical finding aids. I will also examine how the education and training of archivists at Queen's University helped shape arrangement practices.

When Purdy first approached Queen's University, Special Collections was the home for literary manuscripts, having already acquired the Lorne Pierce collection of Canadiana, both published and unpublished materials, and the complete papers of former governor general and author John Buchan, among the papers of many other notable literary figures.¹⁸ QUA, which was formally established in 1960, remained the repository of choice for the university's records, as well as for papers documenting the history of the region, and those carrying a strong focus on politics and commerce.¹⁹ Precipitated largely by the acquisitions of the Hugh Garner and Al Purdy papers, an internal struggle was about to come to the fore.

A conversation over which department of QUL would be responsible for literary manuscripts was just beginning in the late 1960s. In a November 1969 memo to Chief Librarian D.A. Redmond, Special Collections Curator William Morley wrote:

The disposition of literary manuscripts was the subject of a three-way discussion with you and Dr. Archer soon after the latter took up his position as Archivist and you will recall that it was decided then to recognize the distinction between literary and other manuscripts. The Garner and Purdy Papers are, of course, literary.²⁰

As custodian of literary manuscripts, Morley was certainly not willing to cede dominion over such important territory. Indeed, Special Collections had established itself as the primary link between Queen's University's rare manuscript holdings and the English Department, and any attempt to argue that Purdy's or

18 QUA, Queen's University Libraries Fonds (hereafter cited as QUL Fonds), 1182b, Annual Report 1970–71, Appendix B – Annual Report Special Collections. In the 1970–71 annual report, Special Collections reported the acquisition of George Bowering, Ralph Gustafson, and additions to Hugh Garner, among many other literary and artist's manuscripts.

19 QUA, QUL Fonds, 1182b, Annual Report 1970–71, "Annual Report of the University Archivist, 1 April 1970 to 31 March 1971: Past Present, Future," 7–14. University records at the time also included faculty papers.

20 QUA, QUL Fonds, 1182b, Subject Files series, Special Collections, William F.E. Morley to Mr. D.A. Redmond, memorandum, 4 November 1969.

others' papers should be managed by another unit of QUL would be met with resistance.²¹

The acquisition of Purdy's papers presented a dilemma for Morley, in that Special Collections staff did not have the appropriate training to process, arrange, and list manuscripts properly. The papers were assigned to a library technician, Evelyn Fudge, having been started by another technician before her. Morley provided an update to Redmond in a memo, outlining both the need for training and the desire to have the training apply to future acquisitions of manuscripts:

We have already prepared a preliminary inventory of the Garner Papers, and will do the same for the Purdy papers as time permits, so that the material is accessible. Mrs. Nelson's absence is a handicap, but I hope that Mrs. Fudge will be able to continue with the sorting and arranging. It might be a good idea to arrange for her to spend a few days in the Archives to see how political and commercial papers are handled, but it is my hope that special training (visits to other depositories perhaps) can be planned for at least one member of Special Collections in the near future. Meantime, please be assured that, though I cannot claim to be an expert, my handling of Archival materials antedates my appointment as Librarian and Archivist of the CPR in 1954. However, if our recent success in acquiring such valuable papers as these continues, as is anticipated, we must consider the urgent need arising for a specialist in Special Collections (perhaps part-time at first) to handle literary manuscripts.²²

Nonetheless, the lack of expertise within the unit, coupled with the acknowledgement that relevant experience existed elsewhere in the library system, may have proven too much of a hurdle for Morley. By early 1971, Redmond recognized the need to strengthen the mandate of QUA to be the sole repository for all records, from the corporate to the personal. In a memo addressed to interested parties throughout the university, Morley communicated the thoughts behind what was termed "Coordination of Canadian literature collections," outlining the competing rationales for control:

I think it is fair that the Archives' concern is that all manuscripts should be under the jurisdiction of the Archivist, while the English Department (especially those of its members involved with Canadian literature) is concerned that literary manuscripts should be acquired, augmented, and serviced, by persons knowledgeable in Canadian

21 Ibid. The accession records for Al Purdy contain a photocopy of the same memo sent by Morley to Doug Spettigue, with additional comments: "This copy to you is off the record, but I want to keep you posted – especially since I heard yesterday by the grapevine the Archives is fully expecting to receive the Garner and Purdy Papers in the near future. I assume from this that they have been a party to some clandestine arrangement. I shall not, therefore, be surprised if Mr. Redmond follows up this apparent fait accompli with a direct order to transfer. So, at least all this will prepare you for the worst. I have a few arguments up my sleeve, though!"

22 Ibid.

literature. No doubt both points are valid, for the management of literary manuscripts requires both archival and literary training.²³

Morley grudgingly accepted the decision of the University Librarian, provided that “a member of the Archives staff, with a background in literature (and particularly Canadian literature) be assigned the specific responsibility of maintaining and extending the Canadian literary manuscript collection.”²⁴ Acting University Archivist Ian Wilson acknowledged these concerns while simultaneously reinforcing the special training of archives’ staff in a subsequent memo: “When the various types of material acquired to accomplish this goal [of augmenting the university’s resources for Canadian studies] are handled by staffs professionally trained in each specialty, administrative procedures are simplified, more material can be processed, [and] acquisition programmes in each field can be coordinated with the needs of teaching departments....”²⁵ With literary manuscripts firmly established as being under the purview of QUA, it is now useful to examine the arrangement theories and practices of the time.

The Al Purdy Fonds formed a component part of Manuscript Group 2 at QUA in 1974.²⁶ The introduction to the finding aid for this collection ties the grouping to past practice in Special Collections, maintaining a cohesive assemblage of Canadiana under one heading, as it “complements and supple-

23 QUA, QUL Fonds, 1182b, Subject Files series, Special Collections, William F.E. Morley to Mr. D.A. Redmond et al., memorandum, 4 February 1971. Morley concedes later in this memo that, while Special Collections had been successful in bringing in new manuscript collections, staffing was an issue: “At present the very good and growing collection of Canadian literary manuscripts in the Douglas Library is divided, some being kept in the Archives and some in the Special Collections Departments. There is no discernible logic in the division, although most of those papers acquired during the last two or three years, mainly through the efforts of members of the English Department, have come into the care of Special Collections.... Meantime, the groups of papers in Special Collections have been sorted and arranged, inventories compiled, users assisted, and a good deal of time devoted to acquiring new sets of literary papers. All this has been done with no extra staff for the purpose. The strain has certainly been felt.”

24 Ibid.

25 QUA, QUL Fonds, 1182b, Subject Files series, Special Collections, Ian E. Wilson to Mr. W. Morley, memorandum, 11 February 1971. Although there is no evidence of a conscious effort by QUA to maintain literary experts on staff, past archivists have certainly fulfilled the criteria. Stewart Renfrew, interview by author, 13 March 2013. According to retired archivist Stewart Renfrew, “My MA is in English from Leeds, ... and I think it is important to understand my training, especially when dealing with poets and the like. The degree was in bibliography, the history of publishing, and textual studies. It is a rather uncommon degree but especially useful for an archivist processing literary papers.”

26 The Manuscript Groups at QUA included IA – Public Affairs, IIA – Literature and the Arts, IIIA and IIIB – Eastern Ontario, IVA and IVB – Queen’s Faculty Members and V – National Business (QUA, QUL Fonds, 1182-27-29, Manuscript Groups master list, 8 January 1973).

ments the Edith and Lorne Pierce Collection of Canadian Manuscripts.²⁷ The supplements “include additional papers of Marius Barbeau, ... Al Purdy, ... and Alfred Durant Watson, [which] are listed with the Literature and the Arts Collection because the provenance is not Lorne Pierce.”²⁸ What is perhaps most revealing in this finding aid is the description of a common arrangement for literary papers at QUA:

Papers are arranged alphabetically by the name of the person whose papers they are. In the case of a very small collection only a brief entry is made. For larger collections there is a biographical sketch, provenance is given and a note is made on the arrangement of the papers. The usual format is I. Correspondence, II. Writings by the person, III. Items about the person, IV. Personal documents, and V. Scrapbooks, newsclippings, photographs, etc.²⁹

Using this description, it is not difficult to trace a tradition of arrangement through early accruals of literary papers at QUA. Common patterns emerge from fonds to fonds, creator to creator, starting always with a Correspondence series, and working through the Manuscripts series, Articles series, and typically finishing with Special Media series.³⁰ According to the MG2E listing for the Al Purdy Fonds (Collection 23):

The Purdy papers, totalling a little more than 6 feet consist of correspondence, manuscripts and personal material for the years 1955 to 1969. The papers are arranged in ... eleven series. I. Correspondence. II. Diaries. III. Poetry. IV. Prose. V. Biographical articles and critical reviews. VI. Personal Documents. VII. Scrapbooks and News Clippings. VIII. Miscellaneous. IX. Works by other authors. X. Recordings. and XI. Printed material.³¹

Strangely, the description of the Al Purdy Fonds here provides an entirely different arrangement from what now exists in the first accrual. Whether this

27 QUA, MG 2E Literature and the Arts (Literary Manuscript Collections), 1974, 3. The Edith and Lorne Pierce Collection forms the backbone of the university's Canadiana holdings, which include both published items and manuscripts. Library acquisition policy ignored provenance, continuing to purchase Canadiana to add to the collection (QUA, QUL Fonds, 1182b, Subject Files Li-Pr, Lorne Pierce Collection, 1965). Although over one hundred individual authors' papers are represented within the collection, the manuscripts now held at QUA retain their link to the Edith and Lorne Pierce Collection, arranged as sous-fonds.

28 Ibid.

29 Ibid., 4.

30 Other examples of this arrangement pattern can be seen in a 1977 accrual to the Ralph Gustafson Fonds, a 1980 accrual to the Hugh Garner Fonds, and in the Charles Gavan Power Fonds (acquired 1975), just to name a few. This pattern was not limited to literary manuscripts, as it appears frequently in the arrangement of many fonds created by individuals.

31 QUA, MG 2E Literature and the Arts.

set of records was rearranged at a later date or returned to its original arrangement is unfortunately unknown.³²

The staff of QUA were invited to teach a course at the University of Toronto School of Library Science on Historical Manuscripts and Archival Collections in Libraries in 1970. The course outline and reading list can be used to inform us about the theoretical underpinnings of arrangement at QUA.³³ Not surprisingly, Jenkinson and Schellenberg formed the general backbone of the instruction, with required and suggested readings assigned for each week's lecture. In Week 2, "Handling the Collection, Part 1," instructor Ian Wilson assigned Lucile M. Kane's *A Guide to the Care and Administration of Manuscripts*³⁴ and Robert S. Gordon's "Suggestions for Organization and Description of Archival Holdings of Local Historical Societies,"³⁵ among other readings on the preparation of union list entries and basic principles of conservation.

Robert Gordon's article, in particular, gives detailed instructions on how archivists (or historical society volunteers) should arrange and describe the papers of private individuals. Gordon, an archivist with the Public Archives of Canada, noted that:

Natural units are the basis for organization of archival holdings. They must not be broken up under any circumstances. Interference with their natural order causes confusion and mistakes.³⁶

Despite adhering to the tenet of original order, he then continues to outline how to impose order. He explains how it is practical to separate letters received from letter books, and arrange them chronologically or alphabetically, "depending on the type of correspondence, its historical importance, and the time available for the task."³⁷ Alphabetical arrangement of correspondence, he writes, is best suited for voluminous papers of little importance. The

32 QUA, Al Purdy Papers Preliminary Inventory, locator #2071a. The current arrangement has the first accrual broken down into three series: Correspondence, Manuscripts, and Personal. The Manuscripts series also contains three "Sections," which include Poems, Short Prose works (with short stories, book reviews and articles), and Books. Although these sections could be considered sub-series, the finding aid does not clearly delineate where the divisions begin and end, other than with correspondence.

33 QUA, QUL Fonds, 1182-27-50, Toronto Archives Course – Outline and Bibliography, 1970. The staff involved in teaching the course were University Archivist John Archer, Ian Wilson, Rose Mary Gibson, and Anne MacDermaid. Wilson and MacDermaid would each later serve as Queen's University archivist.

34 Lucile M. Kane, *A Guide to the Care and Administration of Manuscripts*, 2nd ed. (Nashville, TN: American Association for State and Local History, 1960).

35 Robert S. Gordon, "Suggestions for Organization and Description of Archival Holdings of Local Historical Societies," *American Archivist* 26, no. 1 (January 1963): 19–39.

36 *Ibid.*, 22.

37 *Ibid.*, 25.

remainder of the article is devoted to identifying categories of records, including personal papers (certificates, diaries, scrapbooks); occupational papers (listing different professions and potential records they may create); land papers (chronological); legal papers (chronological); civil and military offices; societies and organizations; accounts and receipts; printed matter; and miscellaneous. In each case, Gordon recommends that the groupings be arranged chronologically, except for occupational records, the organization of which would depend on the nature of the business.³⁸

By contrast, Kane also lists the various types of materials that can be found in manuscript collections, but advises against too much intervention in the arrangement of collections:

When the processor receives a collection that is already arranged by subject matter, either by alphabet or series, he should consider retaining the arrangement, or features of it, for the following reasons: (1) the integrity of the collection might be impaired by separating items that are in subject-matter folders or by removing items from series; (2) the grouping given to the materials by the individual or organization creating them might well be more helpful to searchers than other arrangements; (3) the physical mass of a collection might make reorganization impossible for a repository with a limited staff; and (4) existing indices or file guides accompanying the collection, which might be valuable reference tools, would be rendered useless by a change in the arrangement.³⁹

Kane concludes her thoughts by advocating for series based on document types, as well as “[breaking] the collection into manageable units, dividing the materials by letter if an alphabetical arrangement is to be used, and by year or decade if the arrangement is to be chronological.”⁴⁰

In a third recommended reading, Paul Dunkin’s article examines the nature of manuscripts versus printed books and how subject classification may not work for manuscripts because of their physical form. On file arrangement and original order, he notes:

If the collection is indeed a ‘catalogable unit’ its material will fall naturally into groups and sub-groups. Generally speaking, with literary material alphabetical arrangements tend to be useful; with historical material, chronological arrangements. If the unit comes already arranged, it may be well not to disturb it, particularly if the arrangement has been frozen by an index or by binding.⁴¹

38 Ibid., 30–37.

39 Kane, *A Guide to the Care and Administration of Manuscripts*, 20.

40 Ibid., 30.

41 Paul S. Dunkin, “Arrangement and Cataloging of Manuscripts,” *Library Trends* 5, no. 3 (1957): 358.

Ian Wilson's notes from the second lecture also reveal practices at the time on how personal papers at QUA would have been arranged. Although in point form, the notes acknowledge that attention should be paid to original order "– examine accession carefully – do not disarrange – note file order if any," but recognize that a principle formulated for government records may not be applied as easily to private manuscripts. Wilson notes that, in all cases, papers should be arranged "from [the] unique point of view of the papers involved," but posits "should [original order] or the convenience of [the] researcher come first?"⁴² In terms of how theoretical principles of arrangement should be applied in practical terms, Wilson identifies how categories of material can be created, even if kept in original order, including "Correspondence, Speeches, News clippings, Diaries, Special subject files, Legal documents [and] Writings."⁴³ Lip service was paid to "original order" through the early literature and in Wilson's notes, but the focus tended to favour arrangement as a means to an end: that of indexing and producing researcher-friendly finding aids. This point is made evident in part through Charles Pullen, chair of QUA's Advisory Committee in 1986, who noted that "[t]he Archives and its staff have always had a clear idea of their duty to the scholar, the student and, increasingly, to the citizen impelled sometimes by need, sometimes by mere curiosity to search out the written memory of the world as it is revealed in the valuable collections..."⁴⁴

Throughout the 1980s, QUA staff made extensive use of stamps to identify folders as belonging to a particular series. These stamped series titles appear regularly throughout each fonds, and include the divisions identified by Wilson; in fact, few large accruals from the 1970s to the 1990s do not have these series. This begs the question: did recurring series titles drive the creation of stamps, or did the availability of stamps pressure the creation of homogeneous series?

Somewhere along the line, and it was particularly valuable for large sets, we developed a new stamp, "File Series," and for regular-sized, average-sized collections, it wouldn't have applied, and perhaps shouldn't have been used there. But if you're suddenly confronted with a massive amount of material, the File Series worked wonderfully well. And let's say in the Ontario Liberal Party, there ... might have been 8 or 10 boxes on the hydroelectric power issue. Well, one could spend weeks, days, or whatever making that more specific ... but we didn't have the time to do that. So that heading was devised, and it worked extremely well ... you might have boxes and boxes ... of newspaper clippings, periodical clippings, pamphlets, some printed reports, and so on. So they just became part of the File Series.⁴⁵

42 QUA, QUL Fonds, 1182-27-50, Toronto Archives Course – Outline and Bibliography, 1970.

43 Ibid.

44 Anne MacDermaid and George F. Henderson, eds., *A Guide to the Holdings of Queen's University Archives*, 2nd ed. (Kingston, ON: Queen's University, 1986), v.

45 George Henderson, interview by author, 15 March 2013.

Certainly, some of what George Henderson mentions here would lead us to believe that regular series headings, as expressed through the use of stamps, helped streamline the process of arranging large collections. The “File Series” would even make its appearance in the 1998 and 1999 accruals of the Purdy Fonds.⁴⁶ Yet, the use of common series titles is not specific to QUA. Archival texts describing methods of arrangement prior to the 1970s appear to have been read by many archivists as instructions for organizing records.

One of the most important foundations of the training of archivists at Queen’s was the Public Archives of Canada (PAC) course. In the early days of instruction, QUA, being the nearest of the large university repositories, served as one of the field trips for students, and at least two long-serving archivists at Queen’s started their careers under the tutelage of Public Archives instructors. As taught by Professor D.J. Wurtele and Michael Swift in the 1970s, arrangement focused on the most practical elements, acknowledging the importance of original order, but more often than not treating the concept as if it were a rare bird.

With private papers, sorting is almost inevitable. The sorting operation is probably the single most important function the archivist performs in arranging a unit. During the course of this operation the archivist should be able to discern the original order of the papers or its disarrangement or its complete non-existence; patterns should emerge that suggest logical series; knowledge of the man or the organization should also appear and help shape the preliminary arrangement, especially if this should be on functional lines.⁴⁷

Swift takes care to acknowledge original order, but provides no insight for archivists as to how it can be recognized. Like many of his predecessors and contemporaries, Swift also leans toward organizational records as the basis for arrangement.

The documents contained in the files he created have an association which may well be meaningful. The series he created may well correspond to his various activities, and this information should be preserved. But more often, no discernible or workable order is present. Since, in such cases the archivist must put some order into the mass of the papers, he should try to choose an arrangement which will be easy to understand, and which will facilitate research.⁴⁸

46 See Appendix A.

47 Canadian Historical Association. Archives Section, *Papers Prepared for the 1972 Archives Summer Course* (Ottawa: [s.n.], 1972), 10-5–10-6.

48 *Ibid.*, 10-5. Swift provides further instruction on the physical act of arranging records: “Sorting should be an orderly process. Ideally it should be done on a long table at least a yard in depth with the rear of the table consisting of a pigeon holed sorting box in three tiers running the length of the table, about a foot deep and a foot or two high with slots about six inches high. The essential thing is to be able to recognize and segregate

Like many of his contemporaries, Swift acknowledged the importance of original order, but the practical recommendations would again resort to defining categories of records for common groupings. The education and the archival literature of the past that examined the practical application of arrangement principles frequently made mention of “original order,” or maintaining some semblance of the creator’s file structure, but rarely provided advice on how to do this in practice. In lieu of the means to identify original order, the authors instead focused on instructing archivists on the fine art of categorizing records for research use.

Stewart Renfrew and George Henderson were both students of the PAC course. Beyond their formal training, they also recall their first interactions with processing, arrangement, and description, not recognizing their experiences in the form of an apprenticeship per se, but rather as practising under the watchful eye of senior staff. According to Renfrew:

I started off as a technician ... Anne MacDermaid was in charge then, and the first set of papers she asked me to do was a simple thing. She sort of poked her nose in fairly frequently, and then about halfway through, she said, “Well, he knows what he’s doing,” and she didn’t bother, but she’d always check them over. And I could always go to George or her or Shirley. Shirley Spragge was a good one to go to. Shirley was more of an archivist than anything.⁴⁹

George Henderson felt his work in the library prepared him to some degree before making the move into archival practice:

My first collection in the Archives to sort was the H.P. Gundy papers, the former librarian, and he had been my boss for many years. So I guess it was seen that I would enjoy doing those.... I peered at several other finding aids, and looked over some sets, and I had done a lot of research myself. So I pretty much knew the type of sorting that you would have, and so on. So I went merrily into that.... I think I looked at it once or twice afterwards and I thought, oh, if I were doing that, I would do it differently. But as long as everything was listed, that was the main thing. But no real training, other than the Archives course.⁵⁰

like materials. These may be distinct by type – file folders labelled with correspondents’ names – or by physical form. The latter method is a very common and workable manner of sorting. Easily identifiable items – such as diaries, scrap-books, bundles of cheques, letter-books – should be piled together in separate groups. Packages and large kraft envelopes containing masses of heterogeneous material should be put to one side to await further scrutiny. Letters, loose, not in folders, must be carefully handled. Enclosures should be emptied, the letters flattened out and the envelopes clipped to them to await further disposition. Loose sheets composing one document should also be fastened together” (p. 10-6).

49 Renfrew, interview.

50 Henderson, interview.

Brian Hubner, presently an archivist at the University of Manitoba, spent his earliest years in the profession at QUA and had been introduced to the arrangement of literary manuscripts through an accrual to the Al Purdy Fonds. When asked about apprenticeships, Hubner responded, “Yes, definitely at Queen’s – specifically the literary collections, such as Purdy, while working with Stewart Renfrew. The people that I had on-the-job training with were Stewart and George Henderson.”⁵¹

A direct line of influence can be drawn from the early days of QUA through the 1990s. The archival practice of Dr. Archer would have influenced both Ian Wilson and Anne MacDermaid. Their methods, in turn, were emulated by George Henderson, and augmented with the addition of Shirley Spragge, an archivist with outside training. As Stewart Renfrew and Brian Hubner also admit, their practice was influenced by their senior peers.

More recently, however, neither I nor fellow private manuscripts archivist Heather Home would have benefitted from any of this influence directly, having started after the retirements of Henderson and Renfrew. In this case, a distinct cut could be seen in the line, with a fresh perspective being added to QUA from two archivists who had worked together at the Provincial Archives of Alberta and who were both trained at the University of British Columbia. The end result of this influence, though, is a well-defined history of archival practice in one institution, traceable through the finding aids over five decades. Further study to understand the backgrounds of other long-serving archivists within the institution would undoubtedly complete the picture.

Traditions of Arrangement

As demonstrated throughout the history of Queen’s University Archives, arrangement practices were not necessarily developed independent of individual preference or institutional culture. Individual archivists have left their marks of training and practice throughout each of the fonds arranged at QUA, while institutional policy and best practice has undoubtedly influenced each of the archivists in turn. Over the course of my interviews and research deeper into the correspondence, reports, and policies of QUA, there were many trends in arrangement that could be followed from the earliest days through to today. QUA can be viewed as a microcosm for archival practice over five decades, spanning the development of our professional organizations, the foundation of archival education programs, and the creation of national standards.

The confluence of education, apprenticeship, and institutional best practices leads to what can be termed “traditions of arrangement.” These traditions manifest themselves in how the organization of fonds are handled in archives,

51 Hubner, interview.

and can be traced through certain idiosyncrasies in series titles, file order preferences, and obsolete finding aids. They can be likened to a well-worn tire path on a country road – unless the archivist makes a conscious effort to steer free from the rut, she or he will continue in the channel to its destination, striking whatever rocks are encountered along the way. The purpose is not to consciously create a tradition of arrangement, but rather to recognize where it exists.

In archival institutions with a long history, understanding how these traditions have affected arrangement decisions at certain times can help modern archivists reconcile series and sub-series created over many accruals. The evidence gathered through my interviews and the examination of series created at QUA points to an institutional tradition that has generally ignored “original order” as a principle of arrangement, favouring instead a focus on research use from the 1960s to the 1990s. Individual traditions of arrangement are also visible in how each archivist applied his or her understanding of both general arrangement principles and institutional arrangement practices. As a practical exercise, modern archivists can use the knowledge of identified traditions within their own institutions to predict how fonds with extensive accrual histories have been arranged, and what the rationale for arrangement would have been. We can identify the results of this undertaking as a “context of arrangement.” As Heather MacNeil and Jennifer Douglas note:

Even when a writer has physically organized her records into a recognizable filing system, the archivist’s intellectual ordering of the records into fonds, sous-fonds, and series involves an act of imagination and interpretation ... the “original order” of the records is constructed, not found, by the archivist.⁵²

Individuals tend to arrange files according to how they will be able to find them later. Purdy used cardboard liquor boxes, loose categories, and the assistance of his wife to locate what he needed. Archives have used series, sub-series, and box listings so that archivists and, most notably, their researchers can find what they are seeking. In an interview, retired archivist George Henderson revealed some of his own ideas on this dichotomy:

Original order if necessary, but not necessarily original order. No, well, maybe I’m indicating some of my sins now. If possible, things should be kept very much in original file order, and so on. But ... there were times that I didn’t hesitate at all – I don’t know how the others felt about it – to actually remove some things from it and make a new file or something. If it was going to help the researcher at all, I was not a bit hesitant. But I didn’t do this the whole time, don’t get me wrong, but there were times

52 Jennifer Douglas and Heather MacNeil, “Arranging the Self: Literary and Archival Perspectives on Writers’ Archives,” *Archivaria* 67, no. 1 (Spring 2009): 30.

when it could be broken up further. I suspect some archivists would just shudder to hear the words that I've just spoken.⁵³

Henderson's thoughts reinforce not only what MacNeil and Douglas have identified, but also the notion that the earlier traditions at QUA favoured the use of records for research over maintaining their original context. This particular tradition of arrangement could be identified as the "researcher order."

Understanding that an arrangement has followed a researcher order should not indicate that rearrangement is a desirable option. When faced with the wide range of series and sub-series in the Al Purdy Fonds, I could not in good conscience attempt to retrofit the records into Purdy's box list order. In fact, it is unwise in most cases to attempt rearrangement unless the creator had produced a classification scheme for his or her records and this scheme was ignored. In the article "Archivalterity," Heather MacNeil describes some of the challenges of post-creation arrangement:

Classical archival theory also recognizes that, like works of art and literary texts, an aggregation of records that survives over time will be subjected to a range of interventions by subsequent custodial authorities – rearrangements by family, friends, biographers, and archivists, among others – and that these interventions may complicate and obscure the order in which the records were originally maintained by the creator.⁵⁴

If original order is recognized as such an intangible concept – a moving target, as well as a construct of the archivist – then how can any archivist expect to reassemble a fonds, especially if records are removed temporally from their original arrangement at the point of acquisition? Furthermore, to what order are archivists really seeking restoration?

Tom Nesmith notes that "original order" does not adequately reflect any real organization of the records, as order can be affected by so many factors and individuals.⁵⁵ Whether a new term or terms could be applied, be it "received order," "custodial order," or even "recent discernible order," this should continue to be a topic of conversation among manuscripts archivists.⁵⁶ "Original order" sounds powerful and authoritative, and it erroneously leads many archivists to believe that it exists in all fonds and each of their accruals. The reality is less than ideal.⁵⁷

53 Henderson, interview.

54 Heather MacNeil, "Archivalterity: Rethinking Original Order," *Archivaria* 66, no. 1 (Fall 2008): 12.

55 Tom Nesmith, "Reopening Archives: Bringing New Contextualities into Archival Theory and Practice," *Archivaria* 60 (Fall 2005): 264.

56 Ibid. See also Carolyn Harris, "Paper Memories, Presented Selves: Original Order and the Arrangement of the Donald G. Simpson Fonds at York University," *Archivaria* 74 (Fall 2012): 197.

57 Jeremy Heil to SISPA listserv, 30 January 2012, <http://mailman.yale.edu/pipermail/personal>

Conclusion

The series and sub-series making up the Al Purdy Fonds have been chopped or stretched to fit the Procrustean beds of local arrangement practice, ideas of original order or researcher order, and the general predilections of archivists. In some accruals, the victim, also known as the fonds, may have gained a foot along the way; for others, only a head remains.

My examination of the history of acquisition and arrangement of just one fonds has unearthed a wealth of information on the contexts of arrangement that can be applied, in large part, to many other fonds throughout Queen's University Archives. This study has also revealed some lessons for modern archivists: objectivity may be what we all strive for in our practice, but our subjectivity will always be etched in our work. By acknowledging this, we can aim to implement practical strategies, which, at a minimum, will illuminate our biases and thoughts on arrangement for our successors. This means that we need to document as much as possible, especially when acquiring fonds over many years and through multiple accruals.

As practising archivists, it is incumbent on us to use our best judgment when finding the appropriate balance of intervention (and by virtue of removing the record from its place of creation, we always intervene) and minimal interference to ensure the closest representations of the creator's file structures.⁵⁸ Just as with the inoperable conceit expressed in Purdy's "Letters of Marque," archivists, too, must be self-aware, making note of the many influences that augment our perspective. Blindly following known traditions cannot improve our practice as archivists, but knowing and identifying where these traditions exist and how they have been applied can improve our understanding of the contexts of arrangement.

_archives/2012-January/000236.html. Further discussion on this topic has indeed been ongoing for many years. A discussion on the ACA Special Interest Section on Personal Archives (SISPA) listserv in February 2012 revealed much consternation over the application of "original order" as a trustworthy principle of arrangement. See, for example, Robert Fisher to SISPA listserv, 1 February 2012, http://mailman.yale.edu/pipermail/personal_archives/2012-February/000243.html. Fisher wrote that "[t]his 'false construct' of original order has hit me increasingly in recent years. The only level of arrangement that is natural or absolute in personal archives appears to be the fonds level, sometimes it seems that everything else is constructed by the archivist, with the possible exception of the file level. It is rare that I find anything resembling a complete series structure in a personal fonds. A few obvious series may be evident but most of the rest of the series are constructed, using the principles identified above (activity, subject, form)."

58 Invitational Meeting of Experts on Arrangement, Final Report and Recommendations, 15 April 2005, <http://www.cdncouncilarchives.ca/IMEAreportEN.pdf> (accessed 1 April 2013). The IMEA Report recognizes that "an aspect of original order that is frequently overlooked is the original physical order of records, which may be compromised when those records are re-housed by archival institutions for preservation reasons. To what extent should the original physical order of the records be protected and/or documented?" (p. 10).

***Jeremy Heil** has been the technical services archivist at Queen's University Archives in Kingston, Ontario, since 2001. He holds a MAS degree from the University of British Columbia and a BA in history and visual arts from Brock University in St. Catharines, Ontario. Prior to working at Queen's, he was employed as an archivist with the Chung Collection in Vancouver, and in the Private Records Section of the Provincial Archives of Alberta. He is a past president of the Archives Association of Ontario (AAO), and has served as chair of numerous committees with the AAO, the Association of Canadian Archivists, and the Kingston Historical Society. He currently serves as chair of the ACA Communications Committee.*

Appendix A

Box Lists Created by Al Purdy and Queen's University Archives Series, Listed by Accession

Accession	Al Purdy's Box Listing	Alternate Titles or Details	Queen's Archives Series and Sub-Series
1971-047	<ul style="list-style-type: none"> • Letters • Work Sheets of Poems and Reviews • The New Romans • Books and magazines by Purdy or containing work by him • Purdy manuscripts and papers • Dramatic material by Purdy, C.B.C. plays, both produced and not 	<p><i>Lists tapes, some work sheets, manuscripts</i></p>	I. Correspondence II. Manuscripts A. Poems B. Short Prose works C. Books III. Personal
1972-009	<i>No listing</i>	<i>Donation of a single cassette</i>	<i>No series</i>
1981-XXX	<ul style="list-style-type: none"> • Work Sheets • Reviews • Books, Periodicals, Magazines Containing Articles, Poems • Books by Purdy 	<p><i>Also included one box of cassettes and eight boxes of correspondence</i></p>	I. Correspondence A. By Date B. By Name II. Manuscripts A. Books B. Articles C. Poems D. Book Reviews (by Purdy) E. Radio, Television and Recording Scripts F. Untitled Drafts and Rough Notes G. Works by Other Authors III. Book Reviews

Accession	Al Purdy's Box Listing	Alternate Titles or Details	Queen's Archives Series and Sub-Series
1985-021		<i>10" of material, which appears to have been added to the 1981 accrual</i>	IV. Subject Files V. Interviews VI. Research Notes VII. Photography VIII. Miscellaneous
1987-087	<ul style="list-style-type: none"> • Writers' Letters • Manuscripts, Proofs, Galleys, etc. • Posters • Books containing Purdy Poems or Prose • Reviews • Worksheets, Typescripts, Revisions of Poems • Manuscripts, Worksheets, Copies, etc. of Articles, Reviews, Critical Pieces, Interviews • Tapes & Records • Publications • Special Publications • Manuscripts, Typescripts, Galleys, Pageproofs 	<p><i>10" of material, which appears to have been added to the 1981 accrual</i></p> <p>Books and/or Periodicals with Purdy Poems or Prose</p> <p>Worksheets, Typescripts & Notes for Poems</p>	I. Correspondence II. Manuscripts and Galleys of books III. Worksheets, typescripts, revisions of poems IV. Book review by Purdy V. Articles and notes VI. Subject Files VII. Books or periodicals with Purdy poems or prose VIII. Articles, reviews, profiles IX. Tapes and Records X. Manuscripts and poems sent to Purdy by others XI. Posters XII. Publications

Accession	Al Purdy's Box Listing	Alternate Titles or Details	Queen's Archives Series and Sub-Series
1995-017	<ul style="list-style-type: none"> • Newspapers, Magazines, etc. containing Articles, Reviews, Profiles, Mentions, Interviews, etc. • An Assortment of Material • Manuscripts and Poems Sent to Purdy for Evaluation or Recommendation • Manuscripts, Galleys, etc. of Purdy Books • Newsstories, Reviews, Articles about Purdy • Manuscripts Submitted to Purdy for Opinions, Comments, etc. • Audio and Video Tapes • Awards and Honours, Rideau Hall & Queen's Park, etc. • Materials Pertaining to Purdy's Readings • Prose Worksheets, Drafts, etc. of Prose Articles by Purdy • Poetry Worksheets, Drafts, etc. of Purdy Poems • Books and Periodicals • Containing Writings about Purdy 	<p>Miscellaneous Material</p> <p><i>In addition to the master box list, individual page listings used combinations of the following headings:</i></p> <ul style="list-style-type: none"> • Manuscripts and Galleys of Books • Photocopies and Galleys sent from Publisher to Purdy of novel • Manuscripts, Worksheets • Box of Manuscripts read and judged by Purdy for the C.B.C. Literary Contest • Manuscripts, Galleys, Worksheets • Articles, Reviews, Newsstories, Catalogues, etc. • Manuscripts Submitted to Purdy for Evaluation • Materials Pertaining to Purdy Readings 	<ol style="list-style-type: none"> 1. Correspondence 2. Manuscripts and galleys of books of poetry, prose and correspondence 3. Worksheets, typescripts, and revisions of poetry 4. Manuscripts and galleys of articles, plays, and interviews by Purdy <ol style="list-style-type: none"> A. Manuscripts and galleys of articles B. Manuscripts of plays C. Manuscript of interview 5. Manuscripts and published versions of book reviews by Purdy <ol style="list-style-type: none"> A. Manuscripts of book reviews B. Published versions of book reviews 6. Subject files <ol style="list-style-type: none"> A. Personal documents B. Published reports of Purdy awards and honorary degrees C. Catalogues and lists which include Purdy works, and books collected by him D. Media reports of Purdy involvement with readings, festivals, talks, workshops, conferences, writer-in-residences, and signings

Accession	Al Purdy's Box Listing	Alternate Titles or Details	Queen's Archives Series and Sub-Series
	<ul style="list-style-type: none"> • Books and Periodicals Containing Writings by Purdy • Misc. Material • Correspondence 	<ul style="list-style-type: none"> • Prose: Worksheets both written and typed, various drafts and final manuscripts • Articles, Manuscripts, Books with Purdy Prose & Poetry • Books and Periodicals containing writings about Purdy • Essays, Articles, Criticisms, Reviews, Interviews • Books and Periodicals containing Purdy Poems or Prose • Poetry Worksheets & Drafts, and Finished Poems • Miscellaneous Material of all kinds <p><i>Also included unlabelled boxes with cassettes, and information on his Order of Canada investiture</i></p>	<p>E. Documents relating to Purdy involvement with readings, festivals, talks, workshops, conferences, writer-in-residences, and signings</p> <p>7. Published periodicals and books containing Purdy quotations, letters, poetry or prose</p> <p>A. Purdy quotations and letters to the editor</p> <p>B. Purdy poetry published in newspapers and periodicals</p> <p>C. Purdy prose published in newspapers, periodicals, and books</p> <p>8. Articles, interviews, biographies, reviews, and criticism of Purdy and his works</p> <p>A. Profiles and general articles about and mentioning Purdy</p> <p>B. Interviews of Purdy</p> <p>C. Biographies of Purdy</p> <p>D. Reviews and mentions of Purdy works</p> <p>9. Video and audio recordings, films, radio broadcasts, and supporting textual documentation</p> <p>A. Video tapes</p> <p>B. Audio tapes (cassettes)</p> <p>C. Textual material relating to video tapes and films</p> <p>D. Textual material relating to audio tapes and radio broadcasts</p> <p>10. Evaluations of others, contests judged, and manuscripts sent to Purdy</p> <p>A. Evaluations and Curriculum Vitae</p> <p>B. Manuscripts sent to Purdy by others</p> <p>C. Booklets and various literature sent to Purdy by others</p>

Accession	Al Purdy's Box Listing	Alternate Titles or Details	Queen's Archives Series and Sub-Series
1996-017	<i>No listing</i>		11. Posters 12. Published books <i>Same arrangement as 1995-017, but with the addition of a sub-series:</i> 9. E. Photographs
1998-036	<i>No listing</i>		1. Correspondence 2. Manuscripts 3. File Series 4. Contracts and Royalties 5. Publications
1999-048	<i>No listing</i>		1. Correspondence 2. Manuscripts 3. File Series 4. Publications
2002-052	<i>No listing</i>		I. Correspondence II. Manuscripts III. Manuscripts and Worksheets IV. Research Notes V. Publications A. Reviews Subject Files VI. A. Personal Documents B. Awards C. Catalogues D. Readings VII. Published Periodicals VIII. Articles A. Profiles of Purdy

Accession	Al Purdy's Box Listing	Alternate Titles or Details	Queen's Archives Series and Sub-Series
2011-070	<i>No listing</i>		B. Interviews C. Biographies D. Reviews IX. Evaluations A. Evaluations B. Manuscripts C. Booklets X. Publications I. Correspondence II. Manuscripts III. Clippings IV. Photographs V. Eurithe's files